

141

I
One turf... one troth.

- II**
- 1) Lysander wants to sleep close together with Hermia because he feels their oath of love for each other permits them to sleep innocently side by side.
 - 2) Hermia wants to sleep separately from Lysander because she feels that separation is necessary in order for them to maintain their virtuousness.

142

- I**
- 1) Here is... his rest!
 - 2) she durst... this kill-courtesy.

- II**
- 1) Puck applies the magical love juice to Lysander's eyes so that he will fall in love with Hermia.
 - 2) Helena chases Demetrius into the same area as the sleeping Lysander, and then Demetrius leaves her in that area.

143

- I**
- 1) The more... my grace.
 - 2) Nature shows... thy heart.

- II**
- 1) Lysander claims he is now mature and his reasoning is better developed, allowing him to see Hermia's faults and Helena's strengths.
 - 2) Lysander claims to see love stories written in her eyes, which contain "love's richest book."

144

- I**
- 1) Wherefore was...mockery born / this scorn?
 - 2) Hermia, sleep... Lysander near!

- II**
- 1) Hermia dreamed that a crawling serpent ate her heart while Lysander watched and smiled.
 - 2) This dream is prophetic in that it foresees the emotional pain that Lysander will cause Hermia intentionally by declaring his love for another.

I

- 1) convenient
- 2) rehearsal
- 3) duke
- 4) hawthorn
- 5) thou

II

- 1) abide
- 2) prologue
- 3) assurance
- 4) device
- 5) please

I

- 1) the lion will frighten the ladies
- 2) Bottom
- 3) show half his face and tell his name

II

- 1) The "two hard things" that the play requires are bringing moonshine and a great wall into the chamber.
- 2) The solution is for someone to come in with a bush of thorns and a lantern to present the person of Moonshine.

I

- 1) wall
- 2) Bottom
- 3) some man or other
- 4) some plaster, loam or rough-cast
- 5) a cranny that Pyramus and Thisby will whisper through

II

- 1) Puck says that he will be an auditor, or listener, and that he will be an actor too if he sees a reason for doing so.
- 2) Bottom misuses the word "odious" for "odors." This is humorous because the word "odious," meaning "extremely unpleasant," contradicts the following words, "savours sweet."

I

- 1) Ninny's tomb
- 2) speaks all his parts at once
- 3) Pyramus
- 4) his cue

II

- 1) The men run away from Bottom because they want to escape what they see as a haunting.
- 2) Puck intends on following the men around everywhere, transforming into different objects or animals as he goes.

149

- I**
- 1) Bottom is the one who is an "asshead" both literally and figuratively. His head is now that of an ass, and he is the fool because he does not realize what has happened.
 - 2) Bottom's humorous point is that no person would bother to intellectually question a bird's honesty, even if the animal is acting foolishly.
 - 3) Bottom says that the others are trying to make an "ass," or a fool, of him. However, Bottom is unaware that his head is actually that of an "ass," or donkey. Bottom also says that though they are trying to frighten him, he will not be afraid. However, it is the others who are afraid.

150

- I**
- 1) Shakespeare implies that perception is an inadequate basis for falling in love. He illustrates this by having Titania fall in love with the appearance and singing of the silly, ass-headed Bottom.
 - 2) Bottom is neither flattered nor surprised, admitting that he is neither wise nor beautiful. However, he accepts Titania's feelings because he believes that love and reason "keep little company together."
 - 3) Titania plans on keeping Bottom in the wood, staying with him, and having the fairies tend on him to give him every comfort.

151

- I**
- 1) T
 - 2) T
 - 3) T

- II**
- 1) 4
 - 2) 1
 - 3) 2
 - 4) 3

152

- I**
- 1) T
 - 2) T
 - 3) F

- II**
- 1) 2
 - 2) 1
 - 3) 4
 - 4) 3

153

I

- 1) T
- 2) F
- 3) T

II

- 1) 3
- 2) 2
- 3) 4
- 4) 1

154

I

- 1) T
- 2) T
- 3) T

II

- 1) 2
- 2) 4
- 3) 1
- 4) 3

155

1) ☐☐☒2) ☐☒☐3) ☐☒☐

156

- 1) F
- 2) T
- 3) T
- 4) T
- 5) F

157

- 1) T
- 2) F
- 3) T
- 4) T
- 5) T

158

- 1) T
- 2) T
- 3) F
- 4) T
- 5) T

159

- 1) T
- 2) F
- 3) F
- 4) T
- 5) T

160

- 1) ☒
- ☐
- ☐
- 2) ☐
- ☒
- ☐
- 3) ☒
- ☒
- ☐

161

I

1

II

- 1) Mrs Bennet is so interested because a single man of large fortune is a potential husband for one of her daughters.
- 2)
 - ① Mr Bennet and Mrs Bennet
 - ② marry off her daughters
 - ③ a young, single man of large fortune, is leasing Netherfield Park
 - ④ most excited
 - ⑤ with little enthusiasm

162

I

3

II

- 1) Mr Bennet is stimulated by wit and intellect. Mrs Bennet regards the pleasant demeanor and appearance expected of young women to be of greater value.
- 2)
 - ① more critical toward his daughters
 - ② little compassion on her nerves
 - ③ how he can abuse his own

163

I

3

II

- 1) Mrs Bennet attributes qualities to Mrs Long that she herself possesses. It is also incongruous to argue that one has no opinion of a person in the same breath as airing one's opinion of that person.
- 2)
 - ① assuring his wife he would not visit Mr Bingley
 - ② reason and understanding

164

I

2

II

- 1) The irony in the underlined sentences reveals that Mary strives for knowledge and accomplishments but lacks any great intellectual ability or eloquence.
- 2)
 - ① acquaintance is very little
 - ② meet Mr Bingley
 - ③ the stress laid on the forms of introduction nonsense

165

I

- ① ☐ ☒ ☐
 ② ☐ ☐ ☒
 ③ ☒ ☐ ☐

II

- 1) acquaintance
 2) conjecturing
 3) determining
 4) description
 5) delighted

166

I

Mrs Bennet's desire to have her daughters successfully married is reinforced by the underlined section.

II

The theme of 'pride' is introduced by the behaviour and apparent character of Mr Darcy, and the theme of 'prejudice' by the opinions formed of him by the guests at the dance.

167

I

Austen presents Mr Darcy as proud and disagreeable, in contrast to the friendly Mr Bingley.

II

The irony of the passage is in Mr Darcy saying he is not tempted by Elizabeth and in her being left with no cordial feelings for him. It is Mr Darcy's 'pride' which leads to Elizabeth being insulted and plants the seeds of her 'prejudice' towards him. It is 'pride' and 'prejudice' that delays their romantic involvement.

168

I

The underlined section tells us that Mr Bennet does not want to hear his wife's opinion of Mr Bingley and therefore wishes her disappointed, thus ending her foolishness.

II

Mrs Bennet is so caught up with her own concerns, she fails to understand what is, and is not, of interest to her husband. In particular, she is insensitive towards his lack of interest in social trivialities.

169

Elizabeth's perception of Mr Bingley and his sisters is much more discerning, in contrast to Jane's, whose eyes see the world as good and agreeable. Austen appears to prefer Elizabeth for her frankness and quickness of observation to the more pliant Jane.

170

Upon closer inspection, we realize Mr Darcy to be very clever. We realize Mr Bingley is reliant on Mr Darcy's understanding.

171

I

2

II

- 1) Mrs Bennet raises the subject of Mr Bingley to find out what Charlotte knows of his opinion of Jane.
- 2)
 - ① civil self-command
 - ② Mr Bingley's first choice
 - ③ saying he seemed to like Jane better
 - ④ overheard between Mr Bingley and Mr Robinson
 - ⑤ Jane was beyond doubt the prettiest woman at the assembly

172

I

3

II

- 1) Mrs Bennet accuses Mr Darcy of a prejudice towards Mrs Long that is more likely hers than his.
- 2)
 - ① Mrs Bennet, Lizzy and Miss Lucas
 - ② Mr Darcy
 - ③ Mrs Bennet's
 - ④ gossip
 - ⑤ there is an excuse for his pride

173

I
1

II
1) The underlined section contrasts Jane's blind acceptance with Elizabeth's accurate perception.

2)

- ① Jane and Elizabeth
- ② Mrs Hurst and Miss Bingley
- ③ towards Jane
- ④ influence of their brother's admiration

174

I

1

II

1) Charlotte Lucas is logical and practical in matters of courtship, according to the etiquette of the time.

2)

- ① Elizabeth's and Charlotte's beliefs
- ② Jane's interest in Mr Bingley
- ③ if Jane does not endeavour to conceal her feelings, Mr Bingley will find out
- ④ make the most of every half hour with Mr Bingley in an attempt to make her feelings known

175

I

1) design

b

2) regard

a

3) unfolded

a

II

- 1) felicity
- 2) sufficiently
- 3) vexation
- 4) criticise
- 5) admiration

176

I

Mr Darcy's feelings are gradually changing towards Elizabeth. In contrast, Elizabeth's feelings towards Mr Darcy remain the same.

II

Elizabeth reacts with some disrespect to Mr Darcy's apparent change of mind. She is still affected by her wounded 'pride' and is 'prejudiced' by her initial impressions.

177

I

The underlined section reminds us that Mr Darcy has little tolerance for social frivolity.

II

Sir William embodies the characteristics of polite society. His cordiality is presented in contrast to Mr Darcy's unfriendly manner and his gallant attentions towards Elizabeth serve to bring about an interaction between her and Mr Darcy.

178

I

It signifies a change of heart in Mr Darcy toward Elizabeth, to whom he had once rudely refused an opportunity to dance.

II

Miss Bingley is opinionated and eager to know Mr Darcy's thoughts, but Mr Darcy is calm and indifferent to Miss Bingley's opinions.

179

The Bennet girls are not well financially endowed and are therefore compelled to find a wealthy husband. The flirtations of Catherine and Lydia are indicative of their youth and naivety. They are also a result of the socialization process of the time.

180

Mrs Bennet convicts herself of foolishness by saying she does not think of officers, then goes on to speak at length of a red coat she once liked and still does; also by demonstrating that she has entertained the thought of her daughters marrying officers.

181

I

1

II

1) This statement implies that the less one understands about one's job, the happier one will be doing it, making them good members of society. Knowledge seems to be kept at the lowest level possible for the job to be performed correctly.

2)

- ① conducts his students around the various departments, and by doing so
- ② too much knowledge is considered
- ③ people having as little general understanding as possible

182

I

3

II

1) The phrase is ironic because, according to Huxley's view, the operation is involuntary. Also, the primary motivation for the operation is financial.

2)

- ① the fertilization of the ovum
- ② eggs in laboratory
- ③ abnormalities

183

I

1

II

1) In describing the harsh and sometimes destructive treatment of the eggs, Huxley creates an atmosphere devoid of humanity.

2)

- ① the mass production of embryos from single eggs
- ② anything from eight to ninety-six embryos from
- ③ prodigious improvement

184

I

1

II

1) Through the way in which this descriptive sentence is written, Huxley shows his concern about how society harnesses science and technology for the purpose of mass production of humans, which results in a loss of individuality and humanity.

2)

- ① fully meet the
- ② accelerating the ripening of eggs
- ③ Podsnap's technique

185

I

- 1) exceptional
- 2) vivacious
- 3) beckoning
- 4) ruddy
- 5) yield

II

- 1) procession
- 2) harmonious
- 3) benefit
- 4) combat
- 5) insert

186

I

The underlined section juxtaposes the idea of 'individuals' concerned in a mass-production process.

II

The sultry dark atmosphere shows control and oppression. The constant hum of the equipment is a reminder that the process of fertilization has been mechanized.

187

I

The workers are seen as devoid of individuality by the phrase "three red ghosts."

II

Mr. Foster's response to the Doctor's request is overly zealous. He recites facts, figures and information verbatim as if programmed like a computer. Such a caricature serves to illustrate how the individual is dehumanized through biological programming in the society Huxley satirizes.

188

I

The underlined section implies that nature can be controlled and defined in terms of science.

II

Reducing oxygen to produce a below par embryo is another example of Huxley's sarcastic view of biological conditioning. Biological engineering mutilates humans in order to create an intellectually stratified society, prioritizing productiveness and compliance rather than individuality and reason.

189

Mr. Foster speaks of human life as a commodity that can be ruthlessly modified to gratify the needs of the society. He does so in a tone of righteous enthusiasm. It is intended to provoke indignation in the reader towards a biological process that degrades human life.

190

The Director justifies social conditioning because it programs people to like their "inescapable social destiny." It denies, however, the basic human rights of free will and individual choice. It appears the real purpose of conditioning is to manipulate and control human life for the benefit of a select few.

Note: Students may use 'inescapable' or 'unescapable.'

191

I

3

II

- 1) John the Savage speaks out truthfully when questioned about whether he likes civilization, whereas Bernard attempts to deny his views.
- 2)
 - ① The good-humoured intelligence of the Controller's face
 - ② Bernard start and look horrified

192

I

3

II

- 1) Mond is dispassionate, even indifferent, about new plays, unlike John, who shows disdain for them. Mond's words, "nice tame animals," could be a reference to the play themselves or to the pacifying effect they have on people.
- 2)
 - ① plays with nothing but helicopters flying
 - ② you can feel the people kissing
 - ③ people could not understand old plays
 - ④ had laughed at *Romeo and Juliet*

I

1

II

- 1) This society's culture is centered on immediately pleasing the senses instead of stimulating personal artistic and intellectual pursuits. It sees high art as a threat to stability.

2)

- ① insisted
- ② obstinately
- ③ told by an idiot

I

2

II

- 1) The underlined section shows that John sees no benefit in manufacturing many underclasses as opposed to manufacturing everyone as one class. He likely believes all people should be free and equal in a truly civilized society.

2)

- ① fail to be miserable and unstable
- ② go mad, or start smashing things up
- ③ to do Epsilon Semi-moron work

I

- 1) foredoomed
- 2) conditioning
- 3) re-colonized
- 4) meditatively
- 5) acutely

II

- 1) naught
- 2) perpetually
- 3) society
- 4) survivors
- 5) petition

I

The problem with the society's method to achieve happiness is its reliance on artificial stimuli; they do not seek happiness by setting and achieving goals of substance. The insufficiency of this method is illustrated by the citizens' becoming less happy and less satisfied the more time they are given to pursue happiness.

II

The fact that Mond speaks these words is ironic because one would expect a Controller to speak on the virtues of science, not warn of its dangers. "Potentially" and "possibly" might imply that it is not science itself that is subversive and dangerous, but rather the way society uses it.

197

I Huxley probably valued art and science as a necessity for real happiness and stability in any society that wanted to consider itself a true civilization. He likely saw science as a useful tool to serve civilization, not as a means to control it.

II If all the dissenters stood strong, it might imply that opposing the norms of his society was easy to do. Bernard's breakdown shows the power this society has over its members and the depth of conditioning it has imposed. It also confirms the conviction of the other dissenters.

198

I Mond understands the emptiness of his society. It is full of subconscious complacency and no originality. The people who fit in to community life are uninteresting and really nobodies.

II Mond's tone is one of longing and reflection. Huxley says he "sighed," signifying a desire for something he does not have; he then falls silent, indicating he is deep in thought. When he resumes speaking, his tone is brisker, but his words imply resignation to duty more than fulfilling desire.

199

Scientific control came about in response to the Nine Year's War. By the war's end people were searching for a quiet life at any expense. They turned over control of society to science. This is ironic because the thing to which they turned for liberation from violence turned out to oppress them just as greatly by other methods.

200

This passage is prophetic of our society in that we have media outlets that specialize in sensationalistic news stories. They often go in search of celebrity personalities, even when some of those personalities have gone out of their way to live unbothered. If a confrontation between the personality and the reporter/photographer turns violent, this itself will become more news product to sell to the public.

I [12 total, 4 points each]

- 1) T
- 2) T
- 3) F

II [8 total, 4 points each]

- 1) ☒
☐
☐
- 2) ☐
☒
☐

III [12 total, 4 points each]

- 1) T
- 2) F
- 3) T

IV [8 total, 4 points each]

- 1) ☒
☐
☐
- 2) ☐
☐
☒

V [12 total, 4 points each]

- 1) F
- 2) T
- 3) F

VI [8 total, 4 points each]

- 1) ☐
☒
☐
- 2) ☒
☐
☐

VII [20 total, 5 points each]

- 1) course of this love does not run smooth
- 2) he does not love her
- 3) she loves him even more
- 4) follow

VIII [20 total, 5 points each]

- ① civil self-command
- ② Mr. Bingley's first choice
- ③ overheard between Mr. Bingley and Mr. Robinson
- ④ Jane was beyond doubt the prettiest woman at the assembly

1

I

- 1) F
- 2) T
- 3) T

II

- 1) 2
- 2) 1
- 3) 4
- 4) 3

2

I

- 1) F
- 2) T
- 3) F

II

- 1) 4
- 2) 1
- 3) 3
- 4) 2

3

I

- 1) T
- 2) F
- 3) T

II

- 1) 2
- 2) 3
- 3) 4
- 4) 1

4

I

- 1) T
- 2) F
- 3) T

II

- 1) 1
- 2) 2
- 3) 4
- 4) 3

5

- 1) ☐
☐
☒

- 2) ☒
☒
☐

- 3) ☐
☒
☒

6

- 1) T
2) F
3) T
4) T
5) F

7

- 1) F
2) T
3) F
4) F
5) T

8

- 1) T
2) F
3) T
4) F
5) T

- 1) T
- 2) T
- 3) F
- 4) F
- 5) T

- 1) [X]
[]
[X]
- 2) []
[]
[X]
- 3) []
[X]
[X]

I
☐
☐
☒
II

- 1) Banquo wants to know what prophecy the Witches may have for him.
- 2) According to the Witches, Banquo's fate is that he will father a line of kings, but not be one himself.

I
☐
☒
☐
II

- 1) The contradiction is that even though Macbeth will be King, it is Banquo's children – and not Macbeth's – who will be kings thereafter.
- 2) Macbeth plays a large role in winning a battle against the enemies of the King.

13

14

I



II

- 1) Macbeth begins to believe that Banquo's children may become kings because the first prophecy, that Macbeth would become Thane of Cawdor, has come true.
- 2) Banquo's concern is that the Witches may be the instruments of evil that tell small truths only to betray others.

I



II

- 1) At this point, Macbeth feels that he does not have to do anything to become King.
- 2) Macbeth wants to talk to Banquo later about the Witches' prophecies.

15

16

I

- 1) execution
- 2) liege
- 3) treason (s)
- 4) pardon
- 5) trifle

II

- 1) construction
- 2) absolute
- 3) ingratitude
- 4) deserved
- 5) proportion

I

We will establish... Prince of Cumberland

II

- 1) Macbeth
- 2) Banquo
- 3) Malcolm
- 4) Macbeth would soon be King
- 5) black and deep desires

I

my dearest partner of greatness

II

- 1) King
- 2) too full of the milk of human kindness
- 3) all that impedes him from the golden round / crown

I

The raven himself is hoarse
That croaks the fatal entrance of
Duncan
Under my battlements

II

- 1) feminine sensitivities
- 2) blood
- 3) gall / bile / a bitter substance
- 4) night itself

- 1) Lady Macbeth is concerned that her husband's face is like an open book. She tells him to deceive others by welcoming them wearing an expression that suits the occasion.
- 2) The King and Banquo are in a pleasant mood as they remark how the castle appears to be a paradise.

- 1) Lady Macbeth acts as the perfect hostess, humbly welcoming the King and his company after much preparation for her guests. However, as expressed in the previous scene, she intends to have the King murdered that night.
- 2) The formal pleasantries heighten the suspense of the play by emphasizing that the King is unsuspecting of Lady Macbeth's murderous intentions

I

☐☐☒

II

- 1) The men are waiting for an agent who is on the run from Mundt.
- 2) The American is suspicious of the policeman because he could identify the make and color of the car from far away in the dusk.

I

☐☒☐

II

- 1) The East Germans are searching the car and checking credentials before allowing it to run from East to West Germany.
- 2) The dialogue at the end arouses our curiosity because it makes us aware Leamas is waiting for a man and therefore causes us to wonder how the woman is involved.

I

☐☐☒

II

- 1) 'He hasn't got long' to escape, it being only a matter of time before he, like the other agents, is caught by the East Germans.
- 2) Leamas snaps because the German, insensitive to the graveness of the situation, is concerned with seemingly trivial rules and regulations. It reinforces the extreme tension of the situation and demonstrates the level of stress Leamas is under.

I

☐☒☐

II

- 1) Leamas is surprised and angered that secret information was shared with the woman.
- 2) Leamas uses the whisky as a means of coping with the stress and as an apology for his previous rudeness to the policeman.

25

I

- 1) laughed
- 2) shoot
- 3) protect
- 4) replied
- 5) pronouncing

II

- 1) bluff
- 2) muttered
- 3) emboldened
- 4) covering
- 5) crossing

26

I

You teach them... as well.

II

- 1) Karl's
- 2) laughing at him
- 3) Elvira

27

I

And there... an agent again.

II

- 1) Karl proceeds through
- 2) Karl hears a sound leading him to suspect danger
- 3) make it safely over the border

28

I

Then, totally... of a car.

II

- 1) finally meets with defeat
- 2) had it occurred ten years before
- 3) the victim

29

- 1) Leamas knows that Mundt is hated by his department from defectors and from Riemeck.
- 2) Mundt murdered two of his own agents to save himself.

30



- 1) Leamas takes a utilitarian approach to most things.
- 2) Karl's death has the most impact on the plot because he was the only link left in Leamas' chain of agents.
- 3) Leamas' operation is successfully undermined by the enemy. It leaves him no option but to return to the home office a failure.

31

I

☐
☒
☐

II

That Leamas does not know whether Fawley is telling the truth about what he knows confirms our feeling that their business is filled with dislike and suspicion.

32

I

☒
☐
☐

II

- 1) Leamas remembers Control's wife this way because she believes Control works in the Coal Board, but he is really involved in espionage.
- 2) Control makes small talk by speaking about the cold weather, the problems associated with heating, and his secretary.

I



II

- 1) Leamas introduces the subject of Riemack's death to end the trivial chatter and as a lead into the real matters at hand.
- 2) Leamas is surprised at the frank mention of Elvira and is interested in Control's source of information regarding her. However, he reacts indifferently to the mention of her name.

I



II

- 1) It means the life of an agent inevitably becomes too difficult to endure, forcing one to return to the supposed security and warmth of a job in the home office.
- 2) The use of past events enriches our understanding of Leamas' experiences as an agent – what life was really like for him out in the cold.

I

- 1) defensive
- 2) romantic
- 3) moralities
- 4) ideal
- 5) benevolent

II

- 1) ought
- 2) irritably
- 3) question
- 4) phenomenon
- 5) designers
- 6) fatigue

I

Leamas had... to Control.

II

- 1) have Mundt
- 2) some background information on Mundt
- 3) wife
- 4) Hitler-Youth

I

'If it's a ... I'm game.'

II

- 1) we pass so quickly out of the register of hate or love
- 2) be short with them
- 3) treated badly

I

In Norway... demonstrably alive.

II

- 1) a man honourably put aside
- 2) resentful, drunken wreck
- 3) his bad behaviour

- 1) The major plot twist is the sudden disappearance of Leamas.
- 2) Elsie says that Leamas drew the balance of his pay in cash before he left, which implies he was having trouble with the bank.

- 1) Le Carré uses the gossip to establish Leamas' discredit and his departure from the service under a cloud of mystery and suspicion.
- 2) If Leamas could fool the enemy into thinking he has turned against the Service, he could pretend to join the other side with the hidden intention of pursuing Mundt.
- 3) Leamas' apparent expulsion from the service, without any benefits, will make it appear to the East Germans that he has no alternative but to offer his services to them.

I

- 1) T
- 2) F
- 3) T

II

- 1) 2
- 2) 4
- 3) 1
- 4) 3

I

- 1) T
- 2) T
- 3) F

II

- 1) 2
- 2) 1
- 3) 3
- 4) 4

I

- 1) T
- 2) T
- 3) T

II

- 1) 4
- 2) 3
- 3) 1
- 4) 2

I

- 1) T
- 2) T
- 3) F

II

- 1) 3
- 2) 4
- 3) 1
- 4) 2

45

- 1) ☒ [X]
[X]
[X]

- 2) ☐ []
[X]
[X]

- 3) ☒ [X]
[]
[X]

46

- 1) F
2) T
3) T
4) F
5) T

47

- 1) T
2) T
3) F
4) F
5) T

48

- 1) T
2) F
3) T
4) F
5) F

49

- 1) T
- 2) T
- 3) F
- 4) F
- 5) T

50

- 1) [X]
[X]
[]
- 2) [X]
[]
[X]
- 3) [X]
[X]
[X]

51

I

- 1) I skimm'd... light leaps!
- 2) Visions of... Manhood's cares.

II
☒
☐
☐

52

I

- 1) Of the one... its soul.
- 2) Methinks, it should... so fill'd;

II
☒
☐
☐

- I**
- 1) These shaping... aye-babbling spring.
 - 2) and gave me... heart-honour'd Maid!

II**I**

- 1) Now, my friends... wide Heaven
- 2) Ah! slowly... blue Ocean!

II**I**

- 1) contemplate
- 2) deserts
- 3) vanishing
- 4) vacant
- 5) employ

II

- 1) musings
- 2) ministry
- 3) quivers
- 4) inmates
- 5) inaudible

I

- 1) 1
- 2) 1
- 3) 1
- 4) 2
- 5) 2

II

- 1) extreme joy and hope
- 2) baby's gentle breathing
- 3) a breeze by lakes and sandy shores
- 4) the crags of ancient mountains
- 5) cloistered in the great city
- 6) the sky and stars
- 7) natural imagery

57

I

- 1) 1
- 2) 1
- 3) 2
- 4) 2

II

- 1) atmosphere
- 2) pleasure-dome
- 3) caverns measureless to man
down to a sunless
- 4) walls and towers
- 5) fertile grounds
- 6) deep romantic chasm
- 7) crying out for her demon-lover

58

I

- 1) 1
- 2) 1
- 3) 1
- 4) 2

II

- 1) damsel with a dulcimer
- 2) symphony and song
- 3) build that dome in air
- 4) Beware! Beware! His flashing
eyes, his floating hair!

59

- 1) Coleridge refers to his spot as the Valley of Seclusion. It is apt because it is his private haven away from the rest of society.
- 2) The businessman's concerns for wealth are overcome by a deep wisdom and appreciation of nature, leading him to declare that the cottage is a Blessed Place.

60

- 1) The atmosphere is one of overwhelming wonder and sublime majesty. The poet's soul seems to burst with praise and joy.
- 2) Coleridge feels it is unfair of him to enjoy such beauty and wonder while his fellow man toils in labour. Coleridge leaves to join them in their struggle.
- 3) When exhausted from work, Coleridge dreams of his cottage in vivid detail capturing the beauty and charm. This is in contrast to the serious mood of the previous section explaining the reasons for his leaving the cottage.

61

I

- 1) (BERNARDO) Who's there?
 (FRANCISCO) Nay... unfold yourself.
 2) For this relief... sick at heart.

II



62

I

- 1) Touching this... seen of us.
 2) Tush, tush, 'twill not appear.

II



63

I

- 1) What art... of night
 2) By heaven... thee, speak.
 2) Stay, speak... thee, speak.

II



64

I

- 1) This bodes... our state
 2) Good now... the land.

II



I

- 1) recover
- 2) question
- 3) watch
- 4) resolute
- 5) motive

II

- 1) tenantless
- 2) prologue
- 3) trouble
- 4) demonstrated
- 5) gibber

I

- 1) 1
- 2) 2
- 3) 2
- 4) 1

II

- 1) ghost exit without
- 2) cock's crow
- 3) in sea or fire, in earth or air

I

- 1) 2
- 2) 2
- 3) 1
- 4) 1

II

- 1) memory of his brother's death be
- 2) contracted in one brow of
- 3) equal scale weighing delight and dole

I

- 1) 1
- 2) 2
- 3) 2
- 4) 1
- 5) 1

II

- 1) Cornelius and Voltemand
- 2) inform the bedridden King
- 3) he is willing to grant him any request
- 4) Laertes' father has for the throne

69

- 1) The relationship between Hamlet and the King goes beyond the usual boundaries between uncle and nephew. As a consequence, Hamlet's intentions are not kind. Hamlet has ill feelings toward the King.
- 2) He does not enjoy being in the King's favour. 'Sun' is also a pun because the King implies he wishes to have a father/son relationship with Hamlet.

70

- 1) The mood becomes more relaxed when Hamlet consents to his mother's wishes, which echo those of his uncle.
- 2) The mood of the boxed section is established through the King's excessive use of flowery, flattering language.

71

I

- 1) Or that... of this world!
- 2) But two... to my mother

II



72

I

- 1) I am glad... forget myself.
- 2) And what... Horatio?

II



I

1) My lord... him yesternight.
Saw? Who?

2) My father... my father
In my mind's eye. Horatio.

II**I**

1) Did you... to it?

2) Yet once... would speak.

II**I**

- 1) moderate
- 2) stayed
- 3) constantly
- 4) pale
- 5) amazed

II

- 1) grizzled
- 2) warrant
- 3) tenable
- 4) sable
- 5) pray

I

- 1) 1
- 2) 1
- 3) 2
- 4) 2

II

- 1) Ophelia
- 2) Hamlet
- 3) fashion and a toy in blood
- 4) in the youth of primy nature
- 5) not permanent, sweet, not lasting

I

- 1) 1
- 2) 1
- 3) 2
- 4) 2
- 5) 2

II

- 1) unmastered importunity
- 2) best safety
- 3) prodigal enough if she unmasks her beauty to the moon
- 4) to itself rebels

I

- 1) 2
- 2) 2
- 3) 1

II

- 1) give his thoughts no
- 2) any unproportioned thought his act
- 3) but by no means vulgar
- 4) speak sparingly
- 5) but reserve thy judgement

- 1) Polonius delays Laertes with standard advice and moralizing. Immediately upon Laertes' departure he demands information from his daughter regarding Hamlet and claims he has a better understanding of her than she does herself.
- 2) Polonius shows little warmth in the way he interacts with his family, making the mood of the passage formal and moralistic.

- 1) Ophelia does not think for herself.
- 2) Polonius is authoritarian, while Ophelia is easily influenced and controlled by other people.
- 3) Tension is set up between Ophelia and Polonius. Polonius condescends to his daughter airing his disregard for her judgment.

I

- 1) T
- 2) F
- 3) F

II

- 1) 1
- 2) 4
- 3) 3
- 4) 2

I

- 1) F
- 2) T
- 3) F

II

- 1) 2
- 2) 1
- 3) 3
- 4) 4

I

- 1) T
- 2) T
- 3) F

II

- 1) 3
- 2) 1
- 3) 2
- 4) 4

I

- 1) T
- 2) F
- 3) T

II

- 1) 2
- 2) 3
- 3) 1
- 4) 4

- 1) [X]
[]
[X]

- 2) []
[X]
[X]

- 3) [X]
[X]
[]

- 1) T
2) T
3) F
4) F
5) T

- 1) T
2) T
3) T
4) F
5) T

- 1) T
2) F
3) T
4) T
5) F

89

- 1) T
- 2) T
- 3) F
- 4) T
- 5) T

90

- 1) []
[X]
[]
- 2) [X]
[X]
[X]
- 3) [X]
[]
[]

91

I

☐
☐
☒

II

- 1) Apollo predicts that the infant will one day kill his father and marry his mother.

92

I

☒
☐
☐

II

- 1) Oedipus hears the plea of his people in person and expresses overtly his willingness to help. He refers lovingly to his subjects as children.
- 2) As Oedipus is not an evil man, his misfortune seems greater than he deserves. The audience is therefore moved to pity.

93

I☐☒☐**II**

- 1) The priest's statement is ironic because it is as a result of Oedipus's rule that the city of Thebes is plagued with suffering.
- 2) Oedipus's words show how much he suffers with and grieves for his people. The relationship with his people is like that of father and children.

94

I☒☐☐**II**

- 1) The 'unclean thing' is Oedipus himself. He was 'born and nursed' on their soil, and has committed the sins of patricide and incest.
- 2) The comment is chillingly ironic because Oedipus is unaware that it is in fact the sacrifice of his life that will ultimately rid his people of their plight.

95

I

- 1) killed
- 2) evidence
- 3) died
- 4) fellow-traveller
- 5) faded

II

- 1) horror
- 2) clue
- 3) outrage
- 4) avenger
- 5) hinder

96

I

In avenging his father's murder, Oedipus is hastening his own demise. The irony at work is that of the avenger being avenged.

II

- 1) voice as gracious
- 2) the fire and pain of pestilence
- 3) saved the people of Thebes and made them clean

I

It is obvious that the people of Thebes believe that the gods are supreme because it is to them that they beg for deliverance and help.

II

- 1) as a stranger
- 2) to what has passed and been told
- 3) that Laius was murdered
- 4) to anyone with knowledge of the murder
- 5) the murderer

I

Referring to Laius's murderer as 'unknown' is ironic because the audience is aware that Oedipus is the murderer.

II

- 1) fight for Laius
- 2) his own father
- 3) fought with Laius
- 4) Laius was Oedipus's father
- 5) no way untried to bring the killer to light
- 6) his own demise

- 1) As a prophet, Teiresias is well aware of Oedipus's fate and for this reason hesitates responding to the call.
- 2) Oedipus's wisdom is facilitating his own downfall. Teiresias is aware of this and therefore regrets coming.

- 1) Blindness and sight are ironically reversed in Teiresias and Oedipus; the blind seeing clearly the truth and the sighted, blind to the truth.
- 2) It is finally revealed to the characters of the play that Oedipus himself is the 'cursed polluter' of the land. Oedipus's disbelief of Teiresias is ironic because we know Teiresias speaks the truth.

I



II

- 1) In an attempt to make sense of Teiresias's prophecy, Oedipus heads towards the conclusion that his once trusted friend now plots his downfall.
- 2) Oedipus claims to 'see the light,' but we know he is blind to the truth. Teiresias, although he is 'living in perpetual night,' is the one who does in fact 'see the light' of the matter.

I



II

- 1) There are two edges to the curse – one of his mother, whom he has married, the other of his father, whom he has murdered.
- 2) It is ironic to refer to Oedipus's eyes as 'clear seeing' because he does not see the truth.

I



II

- 1) Teiresias predicts that Oedipus shall be exiled blind and poor.
- 2) This would be ironic because he has been blind, in the figurative sense, all his life. Furthermore, he has mistaken blindness for sight and sight for blindness since meeting with Teiresias.

I



II

- 1) Mortal prophets are fallible, and acting on their word should be considered carefully.
- 2) They conclude that Oedipus should be held in high regard because he solved the riddle of the winged Enchantress.

I

- 1) plotter
- 2) scrutinize
- 3) backing
- 4) instigation
- 5) crown

II

- 1) honest
- 2) disappeared
- 3) eloquence
- 4) obstinacy
- 5) fool

I

Oedipus doubts the fortune-teller because this supposed man of wisdom remained silent during the inquest into the King's death.

II

- 1) why he has no desire to be king
- 2) a quiet life
- 3) royal rank assured, for an uneasy
- 4) name was never part of his ambition
- 5) the accusations being made towards him

I

It could be argued that the citizens of Thebes are guilty, as they have mistaken a bad man for good in Oedipus. It is therefore ironic of them to speak of this crime.

II

- 1) that it is unsafe to act on initial thoughts
- 2) safest to be quick
- 3) your opportunity while he takes
- 4) Creon is unaware of the degree to which he speaks the truth

I

Jocasta wants Oedipus to believe Creon because she believes that his oath is a sure indicator of his sincerity.

II

- 1) merciful and learn to yield
- 2) away a friend, condemned unheard upon an idle word
- 3) should repent
- 4) we know of the crimes he has committed

109

- I**
- 1) Despite his distrust of Creon, Oedipus mercifully lets him go as a sign of respect for his people's wishes.
 - 2) Oedipus's subjects remain loyal because he saved them from the curse of the Sphinx and became their loving ruler. They hope he will rescue them from their present suffering. This is ironic because he is the cause of their suffering.

110

- I**
- 1) She illustrates her point by telling Oedipus of the prophecy, which she believes was unfulfilled. In doing so, she describes the circumstances of Laius's murder, unknowingly and ironically exposing Oedipus to the truth of his circumstances.
 - 2) The boxed section is the play's tragic climax as Oedipus is finally made aware that he killed his father, married his mother, and is therefore responsible for the plight of his people. It is the major turning point of the play, which determines the outcome of the action. What the audience has known from the outset is now known by Oedipus.

111

- I**
- 1) F
 - 2) T
 - 3) F

- II**
- 1) 1
 - 2) 4
 - 3) 2
 - 4) 3

112

- I**
- 1) T
 - 2) F
 - 3) T

- II**
- 1) 2
 - 2) 4
 - 3) 1
 - 4) 3

113

I

- 1) T
- 2) T
- 3) F

II

- 1) 3
- 2) 4
- 3) 1
- 4) 2

114

I

- 1) F
- 2) T
- 3) T

II

- 1) 4
- 2) 3
- 3) 1
- 4) 2

115

- 1) ☒
- ☐
- ☒
- 2) ☒
- ☒
- ☐
- 3) ☐
- ☒
- ☐

116

- 1) T
- 2) T
- 3) F
- 4) T
- 5) F

117

- 1) F
- 2) T
- 3) T
- 4) T
- 5) F

118

- 1) T
- 2) F
- 3) T
- 4) F
- 5) T

119

- 1) F
- 2) T
- 3) T
- 4) T
- 5) F

120

- 1) ☒
- ☐
- ☐
- 2) ☒
- ☐
- ☐
- 3) ☐
- ☒
- ☐

121

I

- 1) I don't... wonderful expression.

II

- 1) The understatement is that his past marriage happened in consequence of a misunderstanding between himself and a young person.
- 2) Algernon shows disrespect by saying that he is not interested in Lane's family life.

122

I

- 1) Really, if... of them?
- 2) When one... other people.

II

- 1) Jack says that he amuses his neighbours in Shropshire, and then says that they are perfectly horrid and that he never speaks to them.
- 2) Although Algernon objects to Jack's flirting with Gwendolen, he notes that Gwendolen is flirting with Jack.

123

I

- 1) The very... is uncertainty.
- 2) The Divorce... curiously constituted.

II

- 1) That women never marry men whom they flirt with accounts for the high number of bachelors.
- 2) By saying this, Algernon is wittily implying that the number of women who flirt is very high.

124

I

- 1) And before... of Cecily.
- 2) There is...is found.

II

- 1) Jack implies that one should discuss modern culture in public.
- 2) Algernon refuses to give Jack the cigarette case because it is a present from a person whom Jack supposedly does not know.

125

- I**
- 1) charming
 - 2) fondest
 - 3) absurd
 - 4) objection
 - 5) admit

- II**
- 1) earnest
 - 2) deny
 - 3) account
 - 4) vulgar
 - 5) impression

126

- I**
- 1) Bunburyist
 - 2) Cecily
 - 3) uncle
 - 4) adopted Jack when he was a little boy
 - 5) him his guardian to his granddaughter

- II**
- 1) The excuse that Jack uses to go to town is that his "younger brother Ernest," who lives in Albany, gets into the most dreadful scrapes.

127

- I**
- 1) Bunburyist
 - 2) Bunbury
 - 3) invalid
 - 4) extraordinary bad health
 - 5) go down into the country

- II**
- 1) Algernon's reason is that Jack has carelessly not sent him an invitation.
 - 2) Algernon wants to talk to Jack about the rules of Bunburying.

128

- I**
- 1) Cecily is a little too much interested in him
 - 2) a man who marries without knowing Bunbury has a very tedious time of it
 - 3) will not want to know Bunbury

- II**
- 1) Algernon's witty comment is that it is not easy to be cynical because there is too much competition nowadays for anything to be easy.
 - 2) Lady Bracknell's witty comment is that behaving well and feeling well are two things that rarely go together.

129

- 1) Gwendolen uses wit in rejecting Jack's compliment by saying that being perfect would leave no room for developments.
- 2) Algernon's dilemma is that there are no cucumber sandwiches for his guests. That Algernon considers this a dilemma reveals that he places much emphasis on ensuring the appearance of having prepared for his guests in every detail.
- 3) Lady Bracknell first says that Lady Harbury seems twenty years younger now, and later she implies that Lady Harbury's hair may have turned gold not from grief, but from joy.

130

- 1) Algernon's excuse is that he has to visit his poor friend Bunbury because he has become very ill again.
- 2) Lady Bracknell suspects that Bunbury is not real. She says that Bunbury should decide whether to live or die, and request that he not have a relapse on Saturday.
- 3) Algernon's dilemma is that if one plays good music, people don't listen, and if one plays bad music, people don't talk.

131

I

And I... the green

II

- 1) Oberon is angry with the Queen because she refuses to give him one of her beloved attendants.
- 2) They hide in acorn cups because they are afraid.

132

I

- 1) Either I... Robin Goodfellow
- 2) I jest... him smile

II

- 1) Puck pretends to be a stool and slips out from under a wise old woman telling a sad story.
- 2) The jocular tone abruptly halts when Oberon and Titania approach.

133

- I**
- 1) But I... amorous Phillida
 - 2) Tarry, rash... thy lord?

- II**
- 1) Oberon accuses her of loving Theseus.
 - 2) Titania claims that nature is disturbed by Oberon's brawls.

134

- I**
- 1) And thorough... seasons alter
 - 2) Washes all... do abound

- II**
- 1) The changes are caused by the quarreling of Titania and Oberon.
 - 2) Oberon believes further natural calamity can be avoided by Titania giving him the little boy.

135

- I**
- 1) gossiped
 - 2) conceive
 - 3) imitate
 - 4) merchandise
 - 5) mortal

- II**
- 1) patiently
 - 2) civil
 - 3) haunts
 - 4) torment
 - 5) madly

136

- I**
- 1) between the cold moon and the earth
 - 2) upon a little western flower
 - 3) white
 - 4) purple
 - 5) madly dote on the next live creature he or she sees

- II**
- 1) Oberon plans to make Titania fall in love with an animal.
 - 2) Demetrius wants to kill Lysander for the love of Hermia. Helena is following Demetrius.

I

- 1) does not and cannot love her
- 2) she loves him all the more
- 3) follow him
- 4) a dog

II

- 1) Whereas Helena loves Demetrius dearly, and has followed him into the woods, he says the sight of her sickens him and that she tempts his hatred.
- 2) Helena claims that when she sees Demetrius, night is not night to her and that he is all the world to her.

I

- 1) the mercy of wild beasts
- 2) mischief in the wood
- 3) a heaven of hell
- 4) upon the hand she loves so well

II

- 1) Oberon predicts that before Demetrius and Helena leave the woods, Demetrius will love Helena more than she at present loves him.
- 2) Oberon intends to streak Titania's eyes with the juice to make her full of hateful fantasies.

- 1) Oberon feels compassion and empathy for Helena, a victim of unrequited love, and is determined to change the circumstances of her situation.
- 2) Puck could place the juice in the eyes of the wrong Athenian man, or that man could see the wrong Athenian lady upon waking.
- 3) The boxed section is a lullaby sung by the fairies to their queen that she will sleep unharmed by spells or charms. This is ironic because the audience knows Oberon intends to anoint Titania's eyes with a love potion while she sleeps.

- 1) Spiders, black beetles, worms and snails are suggestive of the malevolent forces of nature, which the First Fairy attempts to keep at bay.
- 2) The spell can only be effected while Titania is asleep, so the fairies, by lulling her to sleep, are unknowingly aiding Oberon in his trickery. It is ironic because the fairies' intentions are to protect and serve their beloved queen.
- 3) Oberon's trickery in having Titania fall in love with a wild beast is essentially comic. However, it is motivated by jealousy, resentment and spite.